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on four substantial stone-steps, the top one was bevelled off very neatly into an octagonal base, and it was surmounted by eight very elegant quatrefoils; these, again, were splayed off till they assumed the proportions of the shaft. The shaft is crowned with a very fine tabernacle having four angels for supporters; but the figures in the niches of the tabernacle have unfortunately disappeared. This cross has been engraved in Britton's "Antiquities of England," and also as an excellent little copper-plate by Roberts, from a drawing by John Hughes, for the "Antiquarian Itinerary," date 1817, and published by Clarke, of New Bond Street. There are also several other engravings of it before me, but they are not dated, though apparently of equal, or perhaps rather greater, age.

This cross, though for what cause is not certain, has, as just stated, been removed into St. Samson's churchyard, where it has been carefully put up again. At the further end of the town is another, and a very similar structure, which is erected in St. Mary's churchyard, and forms a most beautiful outline against the chancel of the old parish church. The figures are complete in this, and the shaft is very similar, but the base is not so graceful as that of the other cross. On the side facing

the road are two figures in one canopy, which seem to be those of a knight and lady, possibly the builders of the cross.

The cross at Pershore, in Worcestershire, resembles those at Cricklade in proportions, though it is even simpler and plainer in design; it stands on two steps, and on the top one is a solid base "broached." The tabernacle of this cross has been destroyed. Pershore is said to derive its name from the number of pear-trees that grew in its vicinity, and is delightfully situated on the Avon. The cross is a preaching-one, and was connected with the monastery of which some picturesque remains are yet standing. There were other crosses here, but they have been destroyed. Near the gateway, which at present remains, stood the small chapel of Sta. Edburga, to whom the abbey was dedicated: she was a daughter of Edward the Elder, and her father once placed before her some valuable jewels and clothes of the latest fashion; and also a copy of the New Testament, desiring her to choose between them, and she at once selected the New Testament; after which her father sent her to Winchester, where she died; her bones were preserved there for many ages. There were two crosses erected at Pershore to the memory of this Saxon princess.

TAKING TOLL AT THE BRIDGE.

FROM THE PICTURE IN THE POSSESSION OF MESSRS. VIRTUE & CO.

A. DILLENS, Painter.

C. W. SHARPE, Engraver.

A DOLF DILLENS, a native of Ghent, is one among the numerous Belgian painters whose names are perfectly familiar to those cognizant of what is moving in Art-circles. His subjects are chiefly representative of the social life of that part of Flanders known as Zealand; and so far back as 1858 we find him exhibiting at the French Gallery, Pall Mall, 'The Fair at Findleerland (Zealand).' In the same gallery was, in 1864, 'The Wedding Feast.' To the International Exhibition of 1862 he contributed three Zealand subjects, and to that of 1871, one, and a Belgian scene. On two occasions M. Dillens has exhibited at the Royal Academy; namely, in 1869, when he sent 'Le Barbier Zélandais,' and 'Les Patineurs du Zuider Zee;' and again in the year following, when he sent a somewhat similar subject to this last, 'Les Patineurs en Hollande.' The artist was then residing in London: a sketch of his life appeared in the series of papers entitled "Modern Painters of Belgium," published in the *Art Journal* of 1867.

This subject, 'Taking Toll,' has proved most successful, for M. Dillens has painted it no fewer than three times. The first was exhibited at Brussels, in 1854; the next at the Paris Inter-

national Exhibition, in 1855, when the picture was bought by the late Emperor of the French; the third version, that engraved here, was among those he sent to the London International Exhibition in 1862; it bore the title of 'Summer in Zealand—Taking Toll at the Bridge.' One can scarcely marvel at the popularity of the picture, considering the subject, and the careful manner in which it is painted. A quiet summer-evening invites the peasantry of the country to a stroll. Three couples, habited in Sunday, or in holiday costume, have in their walks reached a bridge. Whether or not it is a legal exaction that a toll must be enforced there is little to the purpose, but one of a peculiar character is demanded, and is most willingly paid, by the first pair who reach the spot; the buxom maiden, whose pleasant upturned face shows she has no reluctance to submit to the agreeable extortion, is quite as ready to pay the toll as her lover is to take it. Of course the example will be followed by their companions behind, though the two young men pretend to be quite unconscious of what is going on, and one of the females affects a look of surprise. There is a touch of humour in most of the works of M. Dillens, and this is no exception.

GÉROME'S 'UNE COLLABORATION.'

WE give on the succeeding page an engraving of Gérôme's 'Une Collaboration,' which formed one of the collection at the Paris Salon Exhibition of 1874. It gives the portraits of and illustrates an incident in the career of Molière and Scarron, the famous French dramatists, who have united in the production of a play. Jean Léon Gérôme is now over fifty years of age, having been born in 1824; he was a pupil of Delaroche; exhibited his first picture in 1847; for several years afterwards travelled in the East, where he made sketches for the Oriental subjects with which his name and genius are so identified. He received medals in 1847, 1848, and 1855, and in the last year obtained the decoration of the Legion of Honour. His pictures of ancient themes have placed him at the head of a school of art designated as the Pompeian or New Greek. Among his noted works are 'The Age of Augustus and the Birth of Jesus

Christ,' 'The Death of Cæsar,' 'The Gladiators,' 'The Egyptian Dancing-Girls,' 'The Duel after a Masked Ball.' Mr. Hamerton says of Gérôme: "He is an exquisite painter in one sense—he manages his material well, if you leave out of consideration the question of hue. As to his colour-faculty he paints generally in mud and ink, which he tries to redeem by isolated imitations of bright colours; but he is congenitally incapable of colour synthesis. He does his bits of bright colours very cleverly, but his pleasantest works are those which look most like studies in sepia. When we come to his other powers, the criticism may be more favourable. He is a fine draughtsman, he models well, and is a master of gradation in tone. Mentally his constitution is very peculiar. We cannot accuse him of being immoral, because the severity of his style discourages the looseness of mind most favourable to immoral impressions."



A. DILLENS, PINXT

C. W. SHARPE, SCULPT

TAKING TOLL AT THE BRIDGE.